

國際博物館協會 - 國際區域博物館委員會

ICOM - ICR

TAINAN

2023 12^(月) 5^(日)
Tue.

12^(月) 8^(日)
Fri.

2023 臺南年會

Regional
Museums &
Regional
Revitalization

區域振興
區域博物館
與

ICOM-ICR
2023
ANNUAL
CONFERENCE

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Zahida Quadri 札希達·瓦德里

Chairperson, ICOM ICR

國際博物館協會國際區域博物館委員會主席

The ICOM-ICR, an international committee of the International Council of Museums, was established in 1960 to facilitate the development of regional museums across the globe. It provides regional museums a platform to communicate, collaborate, and connect for cultural exchange, heightening regional identities, fostering economic development, and promoting social cohesion. ICOM-ICR is a forum to share stories, experiences, and perspectives of the regional museum and communities that have shaped and been shaped by the land. It supports regional museums to understand the past, appreciate the present, and envision the future. ICOM-ICR has a mandate to protect and promote regional museums across the political map of the world without any discrimination or preferences. ICOM-ICR is committed to assisting regional Museums (exhibiting tangible, intangible, natural, cultural, and regional heritage), museum professionals, and communities associated with them regardless of race, ethnicity, religion, or gender under the ICOM Code of Ethics and policies. We strongly condemn the permanent destruction of any region's vast cultural legacy and the illicit import, export, and transfer of Cultural properties during times of crisis. We aim to safeguard regional museums that preserve and maintain the cultural identities, and tangible and intangible heritage of regional communities in times of cultural erosion, and environmental degradation. We intend to foster a culture of mutual understanding, respect, and solidarity among the regional communities and beyond.

In the past few decades, the approach toward a museum has changed and its visitors demand two-way communication, livelier and more interactive. Museums are no longer a repository of the past but are now defined as agents of change and innovation. The revitalization process transformed not only the display system of a museum but also the museum programs, and how to present and package the information content to visitors. Regional Museums in the past few years have acted as catalysts for the physical, economic, and social regeneration of local communities.

The ICR Annual Conference 2023 on the theme of, "Regional Museums & Regional Revitalization", is an occasion to celebrate the achievements of regional museums in the revitalization process. It is a step to support a global museum network dealing with change. The stage has been designed to broadcast the diverse voices and vibrant stories from Asia, Africa, Europe, and America. Papers presented in a conference debating over the creation of new opportunities, enhancement of cultural diversity, and fostering civic engagement. These also addresses the contemporary issues, economic development, tourism, and innovation of their regions, by creating attractive and accessible spaces, attracting visitors and investors, and supporting local artists and entrepreneurs. The ICOM-ICR 2023 Annual Conference will be an opportunity to understand the challenges that regional museums have faced during regeneration and to explore how they can more contribute to the physical, economic, and social development of their local communities.

We are grateful to the Chinese Museum Association CAM, and Tainan Art Museum for their collaboration with ICOM-ICR, and for hosting the ICOM-ICR 2023 Annual Conference in one of Taiwan's cultural capitals and the historical city of Tainan. I would like to express my sincere gratitude to the Ministry of Culture of Taiwan, the Tainan City Government for their support and assistance in facilitating the participation and engagement of the stakeholders, distinguished and diverse professionals and experts of the field. Special thanks to our partners National Palace Museum, the Cultural Affairs Bureau of Tainan City Government, National Yunlin University of Science and Technology, National Museum of Taiwan History, National Museum of Taiwan Literature, Kaohsiung Museum of History and Taiwan Museum Foundation for their significant contribution. Thank you for being our partners and we look forward to continuing and strengthening this cooperation and relationship in the future.

ICOM-ICR 是國際博物館協會的國際區域博物館委員會，成立於 1960 年，旨在促進全球區域博物館的發展。它為區域博物館提供了一個溝通、協作和聯繫的平台，以促進文化交流、增強地區特色、促進經濟發展和促進社會凝聚力。ICOM-ICR 是一個分享區域博物館和社區的故事、經驗和觀點的組織。這些故事、經驗和觀點塑造了這片土地，也被這片土地所塑造。它支持區域博物館了解過去、欣賞現在、展望未來。

ICOM-ICR 的使命是在世界上保護和促進區域博物館的發展，不存在任何歧視或偏好。ICOM-ICR 致力於根據 ICOM 道德準則和政策，向區域博物館（展示有形、無形、自然、文化和地區遺產）、博物館專業人員以及與其相關的社區提供幫助，無論其種族、民族、宗教或性別如何，我們強烈譴責在危機時期對任何區域重大文化遺產的永久破壞以及文化財產的非法進出口和轉讓。我們的目標是保護區域博物館，在文化侵蝕和環境退化的時期保護和維護地區社區的文化特徵以及物質和非物質遺產。我們打算在地區社區內外培養一種相互理解、尊重和團結的文化。

在過去的幾十年裡，人們對博物館的態度發生了變化，參觀者需要更生動、更具互動性的雙向交流。博物館不再是過去的儲存庫，而是現在被定義為變革和創新的推動者。復興過程不僅改變了博物館的展示系統，也改變了博物館的項目，以及如何向參觀者展示和包裝資訊內容。過去幾年，區域博物館一直是當地社區物質、經濟和社會復興的催化劑。

ICR 2023 年年會以「區域博物館與區域振興」為主題，旨在慶祝區域博物館在振興過程中所取得的成就。這是支持全球博物館網絡應對變革的一步。大會旨在發聲來自亞洲、非洲、歐洲和美洲的多樣化聲音和充滿活力的故事。在會議上提交的論文討論了創造新機會、增強文化多樣性和促進公民參與的問題。這些也透過創造有吸引力且方便的空間、吸引遊客和投資者以及支持當地藝術家和企業家來解決當地的當代問題、經濟發展、旅遊業和創新。ICOM-ICR 2023 年年會將為了解區域博物館在重建過程中面臨的挑戰提供一個機會，並探討它們如何為當地社區的物質、經濟和社會發展做出更多貢獻。

我們感謝中華民國博物館學會和臺南市美術館與 ICOM-ICR 的合作，並感謝在臺灣文化之都之一、歷史名城臺南舉辦 ICOM-ICR 2023 年年會。衷心感謝臺灣文化部、臺南市政府的支持與協助，傑出人士與專家的參與。特別鳴謝合作夥伴國立故宮博物院、臺南市政府文化局、國立雲林科技大學、國立臺灣歷史博物館、國立臺灣文學館、高雄市立歷史博物館、臺灣博物館文教基金會的重大貢獻。感謝您成為我們的合作夥伴，我們期待未來繼續並加強合作關係。

HUNG Shih-Yu 洪世佑

Chair, Chinese Association of Museums
Director, National Taiwan Museum
中華民國博物館學會 理事長
國立臺灣博物館 館長

中華民國博物館學會長期積極投入與國際博物館協會（ICOM）的交流，截至今年，已與 ICOM 共同辦理 9 場國際年會。睽違 9 年，本會再次爭取到國際博物館協會區域博物館委員會（ICOM-ICR, International Committee for Regional museums）來臺灣舉辦年會，2014 年的 ICOM-ICR 臺灣年會在臺北及宜蘭舉行，今年臺灣年會的地點則特別選在臺灣人文薈萃的府城臺南。在文化部、臺南市政府及 ICOM 的大力支持下，本次年會由本會與臺南市美術館、ICOM-ICR 共同主辦，期盼能為臺灣博物館界注入新的思維與力量。

本次年會主題「區域博物館與區域振興」，向下發展三大子題來探討：區域博物館與地方創生、區域博物館與地區網絡中心、區域博物館與區域振興。「區域博物館」一詞，其對象涵括公立博物館及「專題博物館」、「地方博物館」、「生態博物館」、「生活、環境博物館園區」、「地方文化館」等館舍，秉持以地方為整體、由下而上的核心精神與其共榮共生，區域博物館因應地方發展而生，也是推動地方文化的主要力量。

本次大會一共收錄 13 個國家近 50 篇專業論文，議程中安排專題演講、論文發表、專題講座以及會後文化參訪活動。參與者能夠相互交流、見學，共同分享區域博物館面對區域振興課題時，是否能提出有效的實踐策略。會後安排南區文化參訪，實際探訪臺南、高雄及嘉義三區的博物館、地方文化館及古蹟，瞭解臺灣地方博物館如何因應自身的社會經濟環境，凝聚社區及力量。

本會期待 ICOM-ICR 2023 國際年會能提供參與者更多機會關注臺灣地方博物館的發展，結合專業人員和組織的溝通聯繫，讓社區及區域共同合作協力找到一條創生之道，完成永續發展的最終使命。

Chinese Association of Museums has been actively engaged in long-term cooperation with the International Council of Museums (ICOM). As of this year, we have jointly hosted 9 International Year events with ICOM afference. After 9 years, our association once again won the ICOM regional museum award.

Committee (ICOM-ICR, International Committee for Regional museums) came to Taiwan to hold the annual meeting, the 2014 ICOM-ICR The Taiwan Annual Conference is held in Taipei and Yilan. The location of this year's Taiwan Annual Conference was specially chosen.

In Tainan, Taiwan's cultural capital. In the Ministry of Culture, Tainan City Government and ICOM with the strong support of the Association, this annual Conference is jointly organized by the Association, Tainan Art Museum , ICOM-ICR by co-organizing this event, we hope to inject new thinking and power into Taiwan's museum industry.

The theme of this annual meeting is "Regional Museums and Regional Revitalization", and three sub-topics: Regional Museums and Sence of place/Placemaking, Regional Museums and community hubs, Regional Museums and Regional Revitalization.

The term "regional museum" refers to it includes public museums and "thematic museums", "local museums", "ecological museums", "Life and Environment Museum Branch", "Local Cultural Center" and other buildings,

Adhering to the core spirit of taking the local area as a whole and co-prosperity and symbiosis with it from the bottom up, the district regional museums are born in response to local development and are also the main force in promoting local culture.

This conference includes a total of nearly 50 professional papers from 13 countries. On the agenda arrange special speeches, paper presentations, special lectures and post-conference cultural visits.

Participants can communicate with each other, learn from each other, and share the experience of regional museums facing the region. Whether effective practical strategies can be proposed when revitalizing the subject. After the meeting, arrange the Southern District cultural excursion, actual visits to museums, local cultural sites in Tainan, Kaohsiung and Chiayi Museums and monuments, and learn how Taiwan's local museums respond to their own social and economic conditions environment, bringing community and strength together.

The Association looks forward to the ICOM-ICR 2023 International Annual Conference to provide participants with more opportunities will pay attention to the development of local museums in Taiwan and combine communication with professionals and organizations contact, let communities and regions work together to find a way to create a new life and complete the the ultimate mission of sustainable development.

CHAO, Ching-Hui 趙卿惠

Chairman of Tainan Art Museum
Deputy Mayor of Tainan City
臺南市美術館 董事長
臺南市 副市長

本人以臺南市美術館董事長的身份很榮幸代表臺南市美術館，誠摯表達歡迎來自世界各地的好朋友們來到臺南市美術館，參加國際博物館協會 / 國際區域博物館委員會 (ICOM-ICR) 2023 臺南年會。

臺南市美術館是臺灣第一座以行政法人成立的直轄市美術館，在豐厚地歷史最悠久的古都，擁有豐厚的人文以及美術的文化資產。很高興今年臺南市美術館代表臺南市與中華民國博物館會共同主辦、國立故宮博物館合辦此次的國際年會，接待來自國際與國內的貴賓。

國際博物館協會 (ICOM) 長期關注並推動博物館的發展及永續經營，今年國際區域博物館委員會以區域博物館與區域振興為主題，並開展了三個子題包括：區域博物館與地方感 / 地方創生、區域博物館與社區網絡中心、區域博物館與區域振興；美術館與博物館與地方社群社區做連結，一直都是臺南市美術館最重要的工作之一，回應社會高齡化、少子化的挑戰，此次年會中也發表了相關的工作實踐的成果與全世界各國博物館同仁交流討論。

在此先向所有 ICOM 及 ICR 成員致意，感謝您們持續為博物館的發展提供最佳的助力期望透過專業交流為推動區域博物館發展帶來新的國際視野，歡迎來臺南，臺南也非常樂意與世界交陪。

I am honored to represent Tainan Art Museum and express my sincere welcome as a landowner. Welcome good friends from all over the world to Taiwan to attend the International Council of Museums/International Committee of Museums of the Regions (ICOM-ICR) 2023 Tainan Annual Conference.

The Tainan Art Museum, on behalf of Tainan City, co-organized with the Chinese Association of Museums, and the National Palace Museum this international annual conference 2023.

The International Committee of Regional Museums (ICR) takes regional museums and regional revitalization as the theme, and has launched three sub-themes: Regional Museums and Sense of Place/Placemaking, Regional museums and community hubs, regional museums and regional revitalization; Tainan Art Museum has been connecting with local communities have always been one of the most important tasks of the Tainan Art Museum. In response to the challenges of an aging society and a declining birthrate.

I would like to sincerely express my greetings to all ICOM and ICR members. Thank you for continuing to provide the best support for the development of the museum. I hope you to bring new international perspectives ideas and practices to promote the development of regional museums through this event. Welcome to Tainan, Tainan is also very happy to work with you.

Chiu-Fang LIN 林秋芳

Director of Tainan Art Museum
臺南市美術館 館長

Former

Professor and Director of Graduate Institute of Museum Studies of Fu Jen Catholic University

Director of Cultural Affairs Bureau, Yilan County

Director of Lanyang Museum

Director of Yilan Museum Of Art

曾任

輔仁大學博物館學研究所教授兼所長

宜蘭縣政府文化局局長

蘭陽博物館館長

宜蘭美術館館長

本人以臺南市美術館館長的身份很榮幸代表臺南市美術館，誠摯表達歡迎來自世界各地的好朋友們來到臺南市美術館，參加國際博物館協會 / 國際區域博物館委員會 (ICOM-ICR) 2023 臺南年會。

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12^(月) 5^(日)
Tue.

時間	議程	主持人 / 引言人	主講人 / 發表人
09:00-09:30	報到		
09:30-10:10	開幕式 開幕表演 / 貴賓致詞		市長 / ICR 主席 / 部長 / 董事長
10:10-11:20	專題演講一 跨域展演廳	洪世佑 CAM 中華民國博物館學會 理事長 / 國立臺灣博物館 館長	Ms. Zahida Quadri ICR 主席 / ICOM Working Group On National Committee 講題 :Regional Museums and Archaeology Excavations, Disaster Risk Management, Heritage & SDGs and Museums Management
	專題演講二 跨域展演廳	蕭宗煌 國立故宮博物院院長 / 中華民國博物館學會顧問	洪世佑 CAM 中華民國博物館學會理事長 / 國立臺灣博物館館長 講 題 : 新博物館定義下的臺灣博物館事業發展概況
	專題演講三 跨域展演廳	Kenny Libben Curator, Cleo Redd Fisher Museum	林秋芳 臺南市美術館館長 / 中華民國博物館學會理事 講題 : 臺南市美術館與區域發展共生共榮的策略
11:20-11:30	茶敘		
11:30-12:30	論文發表一 跨域展演廳 主題 : 區域博物館 與地方感 / 地方創 生	何兆華 輔仁大學織品服裝學院 院長 輔大博物館所教授	1. 張譽騰 / 想像台灣移民博物館 2. Kenji SAOTOME / Japanese Museums in Transition.(日 本) 3. 鄭雅云 / 創造豐盛 : 美術館如何提升志工值勤之幸福感— 以臺南市美術館為例 4. 殷寶寧 / 透過文化遺產和區域博物館重新闡明當地的歷史 論述
	論文發表二 導覽室 2 主題 : 區域博物館 與地方感 / 地方創 生	吳淑英 中華民國博物館學會常務 理事 Ms. Susan Hanna 前任 ICR 副主席	1. Zunaira Batool / Construction of Sense of Place through Lived Spaces in Anarkali Bazaar.(馬來西亞) 2. 邱秀英、戴正倫 / 「地方」如何成為展示空間 : 以屏東佳 冬客家聚落「活的佳冬博物館」為例 3. 陳碧琳 / 環境教育作為地方文化運動 : 以蘭陽博物館為例 4. 賴素鈴 / 為地方的美好未來種活藝術的種子
12:30-14:00	午餐		

時間	議程	主持人 / 引言人	主講人 / 發表人
14:00-16:00	<p>論文發表三 跨域展演廳 主題：區域博物館 與社區網絡中心</p>	<p>李莎莉 財團法人福祿文化基金會 執行長 中華民國博物館學會理事</p> <hr/> <p>Ms. Irena Žmuc Former ICOM-ICR Chairperson</p>	<ol style="list-style-type: none"> 1. 曾介宏 / 手牽手，心連心，博物館合作的網絡。 2. 陳思妤、蕭茜鴻 / 新芳春古蹟處方箋：地方博物館做為社區健康樞紐。 3. Sana Durrani / Role of Community-Driven Projects for Museums in Pakistan.(巴基斯坦) 4. Bijaya Kumar Shahi / Regional Museums and Community Hub (尼泊爾) 5. 陳柏升 / 以公私協力與博物館教育方案深化地方博物館的社會影響力：以淡水古蹟博物館為例 6. 楊玉如 / 地方文化館與地方協力的多元可能性 7. 呂怡屏 / 與地方博物館共作策展方法的探索——以國立臺灣歷史博物館與原住民文物館合作策展為例
	<p>論文發表四 導覽室 2 主題：區域博物館 與社區網絡中心</p>	<p>何金樑 客委會客發中心主任 中華民國博物館學會監事</p> <hr/> <p>Mr. Kenji Saotome 大阪國際大學副教授</p>	<ol style="list-style-type: none"> 1. 蔡侑樺、吳登興 / 從文化資產保存與地域文化振興——以北港集雅軒為例 2. 徐嘉晨、黃靖容 / 美術館展覽作為在地信仰藝術多元詮釋之場域：以臺南市美術館為例 3. 侯怡諄 / Arts to School 館校合作計畫——以臺南市美術館與社區小學合作彈性學習課程為例 4. 桂雅文 / 市民學藝員協力參與地方館提升 5. 林其昀、郝元圓、楊仙妃 / 光照影戲文化新活路 -- 以高雄皮影戲館執行皮影戲駐校計畫 (2018-2020 年) 為例 6. 林夙瑩 / 臺灣區域型博物館友善平權實踐：臺南市美術館「高齡與失智友善計畫」經驗 7. 凌春玉 / 山城行動中，打造老年友善社區——以新北市瑞芳區水湳洞聚落為例
16:00-16:15	Tea Break		

12^(月) 5^(日)
Tue.

時間	議程	主持人 / 引言人	主講人 / 發表人
16:15-17:30	論文發表五 跨域展演廳 主題：區域博物館 與區域振興	曾信傑 南藝大博古所所長 中華民國博物館學會理事	1. Noga Raved, Havatzelet Yahel / Museums and regional revitalization – the city of Hulon as a case study. (以色列) 2. Enkhnarantundev / Regional Museums and Mutugcouncils Revitalization in Mongolia. (蒙古利亞) 3. 賴素鈴 / 人文創新視角看藝術力挺青農力 4. 楊世凡 / 寶村食府及其地方創生：寶藏巖作為一後博物館的個案研究 5. 于秉儀 / 嘉義文史走讀—地方文化館的詮釋力
		Mr. Kenny Libben Curator, Cleo Redd Fisher Museum	
16:15-17:30	論文發表六 導覽室 2 主題：區域博物館 與區域振興	Ms. Susan Hanna 前任 ICOM ICR 副主席	1. 連子儀 / 文化資產共學的公民實踐：以流過 321 巷的時間河為例 2. 龔俊逸 / 如何保護煤礦遺跡並利用它們促進地方振興 - 以新平溪台灣煤礦博物館為例 3. 廖淑芳、馮吉成、郭美芳 / 論糖福印刷廠的保存、轉型與再生 4. 吳念凡 / 環境教育趨勢下的地方博物館教育視角 5. 林筱筑、林龔鴻 / 祈冬慶典：當代社會設計概念下的地方文化館實踐
		黃世輝 ICR 理事 中華民國博物館學會 / 區域博物館委員會主任委員	
17:30-18:30	ICR 會員大會	Ms. Zahida Quadri / 黃世輝	
19:00-21:00	開幕晚宴 臺南市美術館 1 館		

12^(月) 6^(日)
Wed.

時間	議程	主持人 / 引言人	主講人 / 發表人
09:00-09:30	報到		
09:30-10:30	專題演講四 跨域展演廳	張隆志 國立臺灣歷史博物館館長	Ms. Jane Legget ICOM-New Zealand board member / ICOM Strategic Group 講題：博物館、文化保存與觀光旅遊
	專題演講五 跨域展演廳	黃世輝 ICR 理事 中華民國博物館學會區域 博物館委員會主任委員	Ms. Irena Žmuc Former ICOM-ICR Chairperson 講題：REGIONAL MUSEUMS AND REGIONAL REVITALIZATION --Why are regional museums so special?
	專題演講六 跨域展演廳	Ms. Zahida Quadri ICR 主席 / ICOM Working Group On National Committee	謝仕淵 臺南市文化局局長 講題：臺南市區域博物館建制發展願景
10:30-10:45	茶敘		
10:45-12:00	論文發表七 跨域展演廳 主題：區域博物館 與地方感 / 地方創 生	謝仕淵 臺南市文化局局長 <hr/> Mr. Kenji Saotome 大阪國際大學副教授	1. 劉鎮輝 / 「地方性」永續發展機制：以生態博物館為方法 2. Birendra Mahato / Regional Museums and the Forging of Identities in a Multicultural Society (尼泊爾) 3. Swati Kumari Singh / Regional museum; illuminated identity (印度) 4. 拉翁·進成 / 「茄苳之芽」展覽與集體療癒：淺談部落策 展作為實踐原住民族轉型正義與歷史正義的路徑 5. 黃世輝, 王淑宜 / 推動地方研究與區域研究的成就與困難 地方博物館的振興 - 以台灣雲林縣為例
12:00-13:30	午餐		

12^(月) 6^(日)
Wed.

時間	議程	主持人 / 引言人	主講人 / 發表人
13:30-15:30	論文發表八 跨域展演廳 主題：區域博物館與 社區網絡中心	廖嘉展 新故鄉文教基金會董事長 Ms. Jane Legget ICOM-New Zealand board member / ICOM Strategic Group	1. Sabikun Naher / Khulna Divisional Museum, Khulna: Creating a Narration of the Cultural Heritage of South Bengal (孟加拉) 2. 林育伶 / 「翻轉世界觀」從演化論到量子力學的轉譯談 台灣生態博物館的有機發展史——以大甲鎮瀾宮為例 3. 賴芷儀 / 從中央到地方的蛻變：以國立故宮博物院南部 院區的策展營運經驗為例 4. Dorina Xheraj-Subashi / Shaping museum practices- We shape like fashion trends (阿爾巴尼亞) 5. Munmun Mondal / WAR HEROES MEMORIAL AND MUSEUM: REFLECTING THE SCAR OF WAR (印度) 6. 莊東橋 / 「島嶼風景」三部曲：政權、政策與產業如何 改變臺灣的風景與影響藝術家的創作表現
15:30-15:45	茶敘		
15:45-17:45	論文發表九 跨域展演廳 主題：區域博物館與 區域振興	林威城 順益臺灣原住民博物館主 任 / 中華民國博物館學會 監事 Ms. Irena Žmuc Former ICOM-ICR Chairperson	1. Katarina Marić ,Katarina Pocedić / The Pula Fort Center – Interpretation and valorisation of fortified heritage 2. 蘇貞汝 / 運用音樂成為世代間對話的可能：以花蓮縣萬 榮鄉原住民文物館「歌，住著誰的青春—太魯閣族音樂 特展」為例 3. 賴志婷 / 建構藏品中兒童觀點的策展方法—以桃園市兒 童美術館「開放中！臨時庫房」為例 4. 簡嘉宏 / 新平溪台灣煤礦博物館多邊倡議與行動 5. 蕭景文、蕭登峰、蕭嘉儀 / 區域博物館與區域振興— 以阿緬故事館為例 6. Nilanjan KhatuaSudarshan Vaidya / Zonal Anthropological Museum and Revitalizing the Tribal Cultures of Central India (印度) 7. 曹恩章 / 打造博物館無障礙的藝術學習環境 – 桃園市 立美術館聽損兒童藝術共融計畫 8. Orit Shamir / "The Samaritans- A Biblical People" An Exhibition at the Museum of the Bible, Washington DC. A case study for the museum's role in protecting the diversity of world civilizations (以色列) 9. Linda A. Mboya / The Role of the Museum in reviving regional development. (肯亞)
17:45-18:00	結論	Ms. Zahida Quadri , ICR 主席 / 黃世輝 中華民國博物館學會區域博物館委員會 主委	

12^(月) 5^(日)
Tue.

Time	Program	Moderator / Host	Speaker / Presenter
09:00-09:30	Registration		
09:30-10:10	Opening Ceremony		Mayor / ICR Chairperson / Minister / Chairman
10:10-11:20	Keynote Speech 1 Performing Arts Theatre	Mr. HUNG, Shjh-Yu Chair of Chinese Association of Museums (CAM)	Ms. Zahida Quadri ICR Chairperson / ICOM Working Group On National Committee Regional Museums and Archaeology Excavations, Disaster. Risk Management, Heritage & SDGs and Museums Management
	Keynote Speech 2 Performing Arts Theatre	Mr. HSIAO, Tsung- Huang Director of National Palace Museum	Mr. HUNG, Shjh-Yu Chair of Chinese Association of Museums (CAM) Review of the development of Taiwan's museum under the new definition of new museums.
	Keynote Speech 3 Performing Arts Theatre	Mr. Kenny Libben Curator, Cleo Redd Fisher Museum	Ms. LIN, Chiu-Fang Director of Tainan Art Museum Strategies for Symbiosis and Co-prosperity between Tainan City and Tainan Art Museum
11:20-11:30	Tea Break		
11:30-12:30	Presentation Sections 1 Performing Arts Theatre	Ms. HO Zhao-Hua Dean of the Fashion and Textiles College and Director of the Museum Study, Fu Jen Catholic University, Taiwan	1. Yui-Tan CHANG / Imagination of Taiyuan City Immigration Museum. 2. Kenji SAOTOME / Japanese Museums in Transition. (日 本) 3. CHENG, Ya-Yun / The Sense of Fulfillment Increase Volunteer's level of Happiness As Art Museums-A Case Study o the Tainan Art Museum. 4. Pao-Ning YIN / Rearticulation local historic discourse through cultural heritage. And regional museum.
	Presentation Sections 2 Guide Room 2	Ms. WU, Shu Ying Executive Director of Chinese Association of Museums Ms. Susan Hanna Former Vice Chair of ICOM-ICR	1. Zunaira Batool / Construction of Sense of Place through Lived Spaces in Anarkali Bazaar. (馬來西亞) 2. CHIU, Hsiu-Ying, DAI, Chent-Lun / How Place become Exhibition Space: Take an example of the living museum in Jiadong Hakka village. 3. Bi-Lin CHEN / Environmental Education as a Local Cultural Movement : A Case Study of Lanyang Museum. 4. Joy LAI / Cultivating the Seeds of Art for a Promising Future of the Region.
12:30-14:00	Lunch		

12^(月) 5^(日)
Tue.

Time	Program	Moderator / Host	Speaker / Presenter
14:00-16:00	Presentation Sections 3 Performing Arts Theatre	Ms. Saalih LEE Chief Executive Officer, Fu Lu Culture Foundation CAM board member	1. Jay TSENG, Jieh-Horng / Hand-in-Hand, Heart-to-Heart: Local Cultural Museums Collaboration Arrangements in Taipei. 2. Shih-Yu CHEN, Chien-Hung, Hsiao / Sinhongchoon Heritage prescription: regional museum as a community hub for well-being. 3. Sana Durrani / Role of Community-Driven Projects for Museums in Pakistan. 4. Bijaya Kumar Shahi / Regional Museums and Community Hub. 5. Bo-Shung CHEN / How the museum and the third intermediary revitalized the area– A Case Study of Tamsui Historical Museum. 6. YANG, Yu-Ru / Multiple Possibilities for Local Museums and Local Collaboration. 7. LU, Yiping / Exploration of Exhibition Planning Methods in Collaboration with Local Museums —— Taking the National Museum of Taiwan History and Indigenous Cultural Center as an example.
		Ms. Irena Žmuc Former ICOM-ICR Chairperson	
16:00-16:15	Presentation Sections 4 Guide Room 2	Mr. HO, Chin-Liang Director-General of Taiwan Hakka Culture Development Center, Hakka Affairs Council	1. TSAI, Yu-Hua. WU, Teng-Hsing / From Certifying Cultural Heritage to Rejuvenating Local Culture—the Case of Tsip-Ngá-Hian of Beigang Town, Taiwan 2. HSU, Chia chen, HUANG, Jing jung / Museum Exhibitions as a Site for Diverse Interpretations of Local Religious Art: A Case Study of the Tainan Art Museum. 3. Yi-Chun HOU / Arts to School – The Case Study of Tainan Art Museum's Collaboration with Vicinal Elementary School. 4. Aven Kuei / Citizen Participation enrich and empower local museums. 5. LIN, Chi-Yun, HAO, Yuan-Yuan, YANG Hsien-Fei, / Illuminate and Unveil Shadows: New Cultural Pathways - Take Kaohsiung Museum of Shadow Puppet's Implementation of Shadow-Puppetry-In-School Project (2018-2020) for Example. 6. LIM, Siok-ing. / Social inclusion and cultural accessibility practices of regional museum in Taiwan: the experience of "Ageing and Dementia Friendly Project" of Tainan Art Museum. 7. LING, Chuen Yuh / Mountain City In Action, Creating an Elderly-Friendly Community – A Case Study of Shuinandong Settlement in Ruifang District, New Taipei City.
		Mr. Kenji Saotome Associate Professor of Osaka International University	
16:00-16:15	Tea Break		

Time	Program	Moderator / Host	Speaker / Presenter
16:15-17:30	Presentation Sections 5 Performing Arts Theatre	<p>Mr. TZENG, Shin-Chieh Director of Graduate Insitute of Conservation of Culture Relics and Museology</p> <hr/> <p>Mr. Kenny Libben ICOM ICR- Secretary Curator, Cleo Redd Fisher Museum</p>	<ol style="list-style-type: none"> 1. Noga Raved, Havatzelet Yahel / Museums and regional revitalization – the city of Hulon as a case study. (以色列) 2. Enkhnarán Sundev / REGIONAL MUSEUMS AND NUTUG-COUNCILS REVITALIZATION IN MONGOLIA 3. Joy LAI / New Power of Local Agriculture Driven by Art Museum:A Humanistic Innovation Perspective 4. Cynthia Shih-Fan YANG / Pao Village Cousin Collection and Its Placemaking: A Post-museum Case Study of Treasure Hill 5. Biing-Yi, YU. / Chiayi County historical day reading tour- The Capability to Interpret in Local Cultural Museums
	Presentation Sections 6 Guide Room 2	<p>Ms. Susan Hanna Former Vice Chair of ICOM ICR</p> <hr/> <p>Mr. HWANG, Shyh-Huei ICR board member / CAM board member</p>	<ol style="list-style-type: none"> 1. Tzui LIEN / Civil practice of cultural heritage: An example of the river of time flowing through Lane 321 2. Jiunn-Yih GONG / How to Preserve the relics of Coal Mines and use them for Local Revitalization - Take Xipingxi Taiwan Coal Mine Museum as an example. 3. Shu-fang LIAO, Chi-Cheng FENG, Mei-Fang KUO / The Preservation, Transformation, and Rejuvenation of Tangfu Printing Factory. 4. Nien-Fan WU / Perspectives on the Educational Decisions in the Reginal Museum in the Trend of Environmental Issues 5. Hsiao Chu, LIN / Dian Hong, LIN / Praying for Winter Festival: The Practice of Regional Museum under the Concept of Contemporary Social Design.
17:30-18:30	ICR Plenary	Ms. Zahida Quadri / HWANG Shiy-Huei	
19:00-21:00	Welcome Party		

12^(月) 6^(日) Wed.

Time	Program	Moderator / Host	Speaker / Presenter
09:00-09:30	Registration		
09:30-10:30	Keynote Speech 4 Performing Arts Theatre	Mr. CHANG, Lung-Chih Director of National Taiwan History Museum	Ms. Jane Legget ICOM-New Zealand board member / ICOM Strategic Group Museum, Cultural Preservation and Tourism
	Keynote Speech 5 Performing Arts Theatre	Mr. HWANG, Shyh-Huei ICR board member / CAM board member	Ms. Irena Žmuc Former ICOM-ICR Chairperson REGIONAL MUSEUMS AND REGIONAL REVITALIZATION --Why are regional museums so special?
	Keynote Speech 6 Performing Arts Theatre	Ms. Zahida Quadri ICR Chair/ ICOM Working Group On National Committee	Mr. HSIEH, Shih-Yuan Director General, Cultural Affairs Bureau, Tainan City Government. Tainan Museum Development Overview
10:30-10:45	Tea Break		
10:45-12:00	Presentation Sections 7 Performing Arts Theatre	Mr. HSIEH, Shih-Yuan Director General, Cultural Affairs Bureau, Tainan City Government.	<ol style="list-style-type: none"> 1. Zhen-Hui LIU / Mechanism of Sustainable Development of "Placeness": Taking Ecomuseum as the Method. 2. Birendra Mahato / Regional Museums and the Forging of Identities in a Multicultural Society (尼泊爾) 3. Swati Kumari Singh / Illuminated Identity Regional Museums and Regional Revitalization 4. DAONG Cinceng / Silangaw i Katangka" Exhibition and Collective Healing: A Discussion on Indigenous Curatorial Practices as a Path to Practicing Indigenous Transitional Justice and Historical Justice 5. Hwang, Shyh-Huei ,Wang, Shuyi / The Achievements and Difficulties of Promoting Local Studies and Regional Revitalization in Regional Museums——Taking Yunlin County, Taiwan as an Example
		Mr. Kenji Saotome Associate Professor of Osaka International University	
12:00-13:30	Lunch		

Time	Program	Moderator / Host	Speaker / Presenter
13:30-15:30	Presentation Sections 8 Performing Arts Theatre	Mr. LIAO, Chia-Chan Chairman of Newhomeland Foundation Ms. Jane Legget ICOM-New Zealand board member / ICOM Strategic Group	<ol style="list-style-type: none"> 1. Sabikun Naher / Khulna Divisional Museum, Khulna: Creating a Narration of the Cultural Heritage of South Bengal (孟加拉) 2. LIN, Yu-Ling / The translation of "Flipping the World View" from evolution theory to quantum mechanics discusses the organic development history of Taiwan Eco-Museum — Taking Dajia Jenn Lann Temple as an example 3. Chih-I LAI / Transitioning from National to Regional: Lessons from the Curation of the Southern Branch of the National Palace Museum 4. Dorina Xheraj-Subashi / Shaping museum practices- We shape like fashion trends (阿爾巴尼亞) 5. Munmun Mondal / WAR HEROES MEMORIAL AND MUSEUM: REFLECTING THE SCAR OF WAR (印度) 6. CHUANG, Tong-chiao / Trilogy of "Island Landscape": How Political Power, Policies, and Industries Transform Taiwan's Scenery and Influence Artists' Creative Expressions
15:30-15:45	Tea Break		
15:45-17:45	Presentation Sections 9 Performing Arts Theatre	Mr. Miles LIN Supervisor of Shung Ye Museum of Formosan Aborigines Ms. Irena Žmuc Former ICOM-ICR Chairperson	<ol style="list-style-type: none"> 1. Katarina Marić ,Katarina Pocedić / The Pula Fort Center – Interpretation and valorisation of fortified heritage. 2. Uhay · Siqay / Using Music to Make Dialogue between Generations--The Case Study of "Whose Songs, Whose Youth: Truku Music Exhibition" in Wanrong Indigenous Museum. 3. Chihting LAI / Establishing A Curatorial Approach to Museum Collections Through Children's Perspectives—A Case Study of the Exhibition "Pop up! Collection Highlights" at the Taoyuan Children's Art Center. 4. Daniel, Chia-hung, CHIEN / Multilateral initiatives and actions of Xipingxi Taiwan Coal Mine Museum. 5. Hsiao, Ching Wen, Hsiao, Teng Feng, Hsiao, Chia Yi / Regional Museum and Regional Revitalization Taking AGO Museum for Example. 6. Nilanjan KhatuaSudarshan Vaidya / Zonal Anthropological Museum and Revitalizing the Tribal Cultures of Central India. 7. En-Wei TSAO / Making an Accessible Art Learning Environment in the Museum - TMOFA's Art inclusion program for Children with Hearing Loss and Their Family Members. 8. Orit Shamir / "The Samaritans- A Biblical People" An Exhibition at the Museum of the Bible, Washington D.C. A case Study for the museum's role in protecting the diversity of World civilizations. 9. Linda A. Mboya / The Role of the Museum in reviving regional development.
17:45-18:00	Closing Section	Ms. Zahida Quadri / HWANG Shiy-Huei	

專題演講一



Keynote Speaker
主講人

Zahida Quadri

Chairperson, ICOM ICR
國際博物館協會國際區域博物館委員會主席

An archaeologist and Museologist, associated with the Department of Culture, Tourism Antiquities & Archives, Government of Sindh- Pakistan. At present, the Chair of ICR- International Committee of Regional Museums (ICOM). Executive Board member of ICOM Pakistan and an Expert member of the ICOMOS Scientific Committee on Archaeological sites & Monuments. Worked on Sustainable Development goals with reference to heritage & museums.

考古學家和博物館學家，隸屬於巴基斯坦信德省政府文化、旅遊古物和檔案部。現任 ICOM-ICR 國際區域博物館委員會主席。ICOM Pakistan 巴基斯坦執行委員會成員以及 ICOMOS 考古遺址和古蹟科學委員會的專家成員。

Keynote Speech 1

Moderator

主持人

Shih-Yu HUNG**洪世佑****Chairperson of Chinese Association of Museums (CAM)****Director of National Taiwan Museum**

現任中華民國博物館學會理事長

現任國立臺灣博物館館長



Master of National Development Research Institute of National Chengchi University. He has served as a special member of the Council for Cultural Affairs of the Executive Yuan, leader of the Preparatory Division of the Cultural Assets General Management Office, leader of the Cultural Assets Bureau, director of the Secretariat, and director of the Comprehensive Planning Department. He has rich administrative experience, and was recognized as a model public servant in 102 and 103. During his tenure as the head of the Cultural Assets Bureau, he encouraged the public to participate in the preservation and maintenance of cultural assets, proposed cultural asset innovation plans, and established laws and regulations with great results. During his tenure as Director of the Secretariat, he completed the design, decoration and relocation of the Ministry of Culture, and prepared the relocation management team for the Xinzhuang Joint Office Building of the Executive Yuan. The move of 13 agencies was completed as scheduled, which promoted local prosperity and saved public funds. He was selected as one of the 103 Participation System Suggestions of the Executive Yuan. Case Excellence Award. During his tenure as Director of Comprehensive Planning, he assisted in the planning and implementation of a number of policy plans, significantly improving the overall budget implementation rate of the Ministry of Culture.

國立政治大學國家發展研究所碩士，歷任行政院文建會專門委員、文化資產總管理處籌備處組長、文化資產局組長、秘書處處長及綜合規劃司司長等職，行政經驗豐富，並於 102 及 103 年獲模範公務人員肯定。任職文化資產局組長期間，鼓勵民間參與文化資產保存維護，提出文化資產革新方案，健全法規制度著有成效。秘書處處長期間，完成文化部設計裝修搬遷工作，並籌設行政院新莊聯合辦公大樓搬遷管理小組，如期完成 13 機關進駐，帶動地方繁榮，節省公帑，獲評選為行政院 103 年參與制度建議案特優獎。綜合規劃司長期間，協助規劃及執行多項施政計畫，大幅提升文化部整體預算執行率。

專題演講二



Keynote Speaker
主講人

Shih-Yu HUNG **洪世佑**

**Chairperson of Chinese Association of Museums
(CAM)**

Director of National Taiwan Museum

現任中華民國博物館學會理事長

現任國立臺灣博物館館長

Master of National Development Research Institute of National Chengchi University. He has served as a special member of the Council for Cultural Affairs of the Executive Yuan, leader of the Preparatory Division of the Cultural Assets General Management Office, leader of the Cultural Assets Bureau, director of the Secretariat, and director of the Comprehensive Planning Department. He has rich administrative experience, and was recognized as a model public servant in 102 and 103. During his tenure as the head of the Cultural Assets Bureau, he encouraged the public to participate in the preservation and maintenance of cultural assets, proposed cultural asset innovation plans, and established laws and regulations with great results. During his tenure as Director of the Secretariat, he completed the design, decoration and relocation of the Ministry of Culture, and prepared the relocation management team for the Xinzhuang Joint Office Building of the Executive Yuan. The move of 13 agencies was completed as scheduled, which promoted local prosperity and saved public funds. He was selected as one of the 103 Participation System Suggestions of the Executive Yuan. Case Excellence Award. During his tenure as Director of Comprehensive Planning, he assisted in the planning and implementation of a number of policy plans, significantly improving the overall budget implementation rate of the Ministry of Culture.

國立政治大學國家發展研究所碩士，歷任行政院文建會專門委員、文化資產總管理處籌備處組長、文化資產局組長、秘書處處長及綜合規劃司司長等職，行政經驗豐富，並於 102 及 103 年獲模範公務人員肯定。任職文化資產局組長期間，鼓勵民間參與文化資產保存維護，提出文化資產革新方案，健全法規制度著有成效。秘書處處長期間，完成文化部設計裝修搬遷工作，並籌設行政院新莊聯合辦公大樓搬遷管理小組，如期完成 13 機關進駐，帶動地方繁榮，節省公帑，獲評選為行政院 103 年參與制度建議案特優獎。綜合規劃司長期間，協助規劃及執行多項施政計畫，大幅提升文化部整體預算執行率。

Keynote Speech 2

Moderator

主持人

Tsung-Huang HSIAO

蕭宗煌

Director of National Palace Museum

Consultant of Chinese Association of Museums (CAM)

國立故宮博物院 院長

中華民國博物館學會 顧問



He served as the 14th and 15th chairman of Chinese Association of Museums from 2018 to 2022. During his tenure, he began to plan the 30 years of electronic retroactive archiving of documents and archives of the society, the electronicization of official documents and the introduction of accounting systems into a systematic operation. During this period, preparations were made to participate in the 2019 International Council of Museums (ICOM) Kyoto Congress and the 2022 ICOM Prague Congress, and proposed "key points for subsidizing museum professionals to attend the conference and academic presentations" to encourage scholars, experts, graduate students, and public and private museum personnel to conduct in-depth professional exchanges.

擔任中華民國博物館學會第 14、15 屆理事長，任內著手規劃學會 30 年來文書檔案電子化回溯建檔，公文電子化及會計制度導入系統化作業，期間籌備參與 2019 年國際博物館協會（ICOM）京都大會及 2022 年 ICOM 布拉格大會，並提出「補助博物館專業人員出席大會及學術發表作業要點」鼓勵學者專家、研究生及公私立博物館人員進行專業深度交流。

專題演講三



Keynote Speaker
主講人

Chiu-Fang LIN **林秋芳**

Director of Tainan Art Museum
臺南市美術館 館長

曾任
輔仁大學博物館學研究所教授兼所長
宜蘭縣政府文化局局長
蘭陽博物館館長
宜蘭美術館館長

Former
Professor and Director of Graduate Institute of
Museum Studies of Fu Jen Catholic University
Director of Cultural Affairs Bureau, Yilan County
Director of Lanyang Museum
Director of Yilan Museum Of Art

For many years, he has been engaged in cultural administration and museum and cultural asset activation work, from grassroots cultural centers to the Cultural Council, participating in the creation of the third department, the National Culture and Arts Foundation, as well as the promotion of cultural policies and the establishment of the national awards system. She has been involved in the establishment, operation, and curatorial promotion of small and medium-sized local public museums and art galleries. She has also had many years of experience in the transnational cultural industry in the past two decades. She served as the Asia-Pacific CEO of the International Museum Education Group for 14 years and concurrently served as the Secretary of the Cultural and Creative Association. Chief, assist in the birth of cultural and creative laws and drive local creation, from Eastern and Western traditions to contemporary art, from pure art to cultural industry investment, formulate policies and promote legislation, plan international and Taiwanese cultural and creative exhibitions, expos, museums and parks Sales and marketing, participating in many benchmarking projects in Taiwan's cultural sector.

多年來從事文化行政與博物館及文化資產活化工作，從基層文化中心到文建會、參與創設第三部門國家文化藝術基金會，以及文化政策的推動與全國獎助制度的建立。曾投入地方中小型公立博物館、美術館籌設營運及策展推廣，近二十年在跨國文化產業方面亦有多年歷練，曾擔任 14 年國際博物館教育集團亞太區 CEO，並兼任文創協會秘書長，協助催生文創法並帶動地方創生，從東西方傳統到當代藝術，從純藝術到文化產業的投入，制定政策推動立法，策劃國際與台灣文化文創展覽、博覽會、館所和園區營運行銷，參與台灣文化界許多標竿型計畫。

Keynote Speech 3

Moderator
主持人

Kenny Libben

ICOM ICR- Secretary
Curator, Cleo Redd Fisher Museum
國際區域博物館委員會 秘書長
Cleo Redd Fisher Museum 館長



Kenny Libben, who has served as curator of the Cleo Redd Fisher Museum of the Mohican Historical Society since 2010, was named to the International Committee for Regional Museums (ICR), a division of the International Council of Museums (ICOM), an international organization of museums and museum professionals. He has been involved in the ICOM and ICR since 2018.

肯尼·利本擔任 Cleo Redd Fisher Museum of the Mohican Historical Society 館長，被任命為 ICOM-ICR 的成員。自 2018 年以來，他一直參與 ICOM 和 ICR 工作。

專題演講四



Keynote Speaker
主講人

Jane Legget

ICOM New Zealand board member

Dr Jane Legget joined Auckland Museum as Head of Research, with responsibility for strengthening collections-based research activities. Prior to this, she was deputy director of the New Zealand Tourism Institute, responsible for the heritage and cultural tourism research program area, and continues to serve as a research associate. Dr Legget is also a senior lecturer in heritage tourism at Auckland University of Technology. She has extensive academic and professional experience in the cultural heritage field in the UK, USA, Canada and New Zealand. She has worked in the museum sector as a curator, manager, consultant and academic, including as North Island Museum Development Officer at National Service Te Paerangi. Her professional and research interests include museum quality standards, performance indicators, women's heritage, museum restitution programmes, heritage and cultural tourism, museum public policy, and museum training and development.

Jane Legget 博士加入奧克蘭博物館，擔任研究主管，負責加強以收藏為基礎的研究活動。在此之前，她擔任紐西蘭旅遊研究所副所長，負責遺產和文化旅遊研究計畫領域的工作，並繼續擔任助理研究員。Legget 博士同時擔任奧克蘭理工大學遺產旅遊資深講師。她在英國、美國、加拿大和紐西蘭獲得了文化遺產領域豐富的學術和專業經驗。她曾在博物館部門擔任策展人、經理、顧問和學者，其中包括蒂帕帕國家服務局 Te Paerangi 的北島博物館發展官員。她的專業和研究興趣包括博物館品質標準、績效指標、女性遺產、博物館歸還計劃、遺產和文化旅遊、博物館公共政策、博物館培訓和發展。

Keynote Speech 4

Moderator

主持人

Lung-Chih CHANG

張隆志

Director of National Museum of Taiwan History

國立臺灣歷史博物館 館長



Currently the Director of the National Museum of Taiwan History, he holds a Ph.D. from the Institute of History and East Asian Languages at Harvard University, USA. He once served as the head teacher of the bachelor's degree program in the School of Humanities and Social Sciences at National Tsing Hua University, a joint associate professor at the Institute of Taiwan History at National Chengchi University, an adjunct associate professor at National Taiwan Normal University, and an associate professor at Oxford University in the UK. Taiwan Sinology Lecture at the University, Taiwan Studies Lecture at Freie Universität Berlin, Germany. His areas of expertise include Taiwanese social and cultural history, ethnic relations history, comparative colonial history, Taiwanese historiography, and public history.

現任國立臺灣歷史博物館館長，美國哈佛大學歷史與東亞語言研究所博士，曾任國立清華大學人文社會學院學士班主任、國立政治大學台灣史研究所合聘副教授、國立臺灣師範大學兼任副教授、英國牛津大學台灣漢學講座、德國柏林自由大學台灣研究講座。專長領域為台灣社會文化史、族群關係史、比較殖民史、台灣史學史及公共歷史學等。

專題演講五



Keynote Speaker
主講人

Irena Žmuc

Former ICOM-ICR Chairperson
前任國際博物館協會國際區域博物館委員會主席

She graduated from the Faculty of Arts in Ljubljana in 1979, and received Ph.D. from the Faculty of Arts Ljubljana (history). Voting member of ICOM/ICR since 1991. Since 1980 has been working as a curator in Museum and Galleries of Ljubljana, professional title Museum Councillor; interested in history of Early Modern Age (1500-1850).

盧布爾雅那藝術學院博士
ICOM-ICR 成員、前主席
盧布爾雅那博物館和畫廊擔任策展人
現已退休

Keynote Speech 5

Moderator
主持人

Shyh-huei HWANG 黃世輝

Chief of Committee for Regional Museums, Chinese
Association of Museums
中華民國博物館學會 -
區域博物館委員會主任委員



Ph.D. in Natural Sciences, National Chiba University,
Japan

Master of Arts, National University of Tsukuba, Japan

Bachelor of Industrial Design, National Cheng Kung
University

Director of Library/Professor of Institute of Design,
Yunnan University of Science and Technology

Dean of School of Design, Yunnan University of Science
and Technology

Professor of Department of Design/Director of Design
and Innovation Center of Yunnan University of Science
and Technology

Assistant Researcher, Exhibition Group, Preparatory
Office, National Museum of Science and Technology

日本國立千葉大學自然科學學術博士

日本國立筑波大學藝術學碩士

國立成功大學工業設計系學士

雲科大設計所教授 / 圖書館館長

雲科大設計學院院長

雲科大創設系教授 / 設創中心主任

國立科學工藝博物館籌備處展示組助理研究員

專題演講六



Keynote Speaker
主講人

Shih-Yuan HSIEH **謝仕淵**

**Director-general of Cultural Affairs
Bureau, Tainan City Government**

**National Cheng Kung University Department of
History Associate professor**

臺南市政府文化局 局長

國立成功大學歷史系 副教授

PhD from the Institute of History, National Taiwan Normal University, and former deputy director of the National Taiwan Museum of History. His writing and research "enjoy life while analyzing society in a world composed of sports, materials, and food" and confirm a happy life. He can also coexist with serious research, and has written books such as "A New Edition of Taiwan Baseball: One Hundred Years" and "Fucheng Yiyi".

國立臺灣師範大學歷史研究所博士，曾任國立臺灣歷史博物館副館長，他的書寫與研究「在運動、物質與食物構成的世界中，一方面享受人生，同時分析社會」，並印證快樂生活與嚴肅研究也能共處交會，著有「新版臺灣棒球一百年」、「府城一味」等書。

Keynote Speech 6

Moderator

主持人

Zahida Quadri

Chairperson, ICOM ICR

國際博物館協會國際區域博物館委員會主席



An archaeologist and Museologist, associated with the Department of Culture, Tourism Antiquities & Archives, Government of Sindh- Pakistan. At present, the Chair of ICR- International Committee of Regional Museums (ICOM). Executive Board member of ICOM Pakistan and an Expert member of the ICOMOS Scientific Committee on Archaeological sites & Monuments. Worked on Sustainable Development goals with reference to heritage & museums.

考古學家和博物館學家，隸屬於巴基斯坦信德省政府文化、旅遊古物和檔案部。現任 ICOM-ICR 國際區域博物館委員會主席。ICOM Pakistan 巴基斯坦執行委員會成員以及 ICOMOS 考古遺址和古蹟科學委員會的專家成員。

論文發表一



Moderator
主持人

Zhao-Hua HO 何兆華

Dean of the Fashion and Textiles College and
Director of the Museum Study, Fu Jen Catholic
University, Taiwan

輔仁大學 織品服裝學院院長 / 博物館學研究所所長

Zhao-Hua Ho is a Professor in the Textiles and Clothing Department, Fu Jen Catholic University, Taiwan, director of the Museum Study and also the Dean of the Fashion and Textiles College. She completed her BA Chinese Literature, Masters in Textiles and Clothing, both at Fu Jen Catholic University. She received her PhD from the Institute of Anthropology at National Tsing Hua University in 2011. Her scholarly interests include the anthropology of cloth, anthropology of art, Chinese fashion history, Miao ethnography, textiles in museum displays, and the reconstructions of Taiwan aboriginal textiles.

何兆華教授現為台灣輔仁大學織品服裝學系教授，同時擔任博物館學研究所所長以及織品服裝學院院長。她在輔仁大學取得中國文學學士學位和織品服裝碩士學位，之後於2011年獲得國立清華大學人類學研究所博士學位。研究領域為織品人類學、藝術人類學、中國服裝史、苗族民族志、博物館典藏，以及臺灣原住民紡織品的研究。



Host
引言人

Zahida Quadri

Chairperson, ICOM ICR

國際博物館協會國際區域博物館委員會主席

An archaeologist and Museologist, associated with the Department of Culture, Tourism Antiquities & Archives, Government of Sindh- Pakistan. At present, the Chair of ICR- International Committee of Regional Museums (ICOM). Executive Board member of ICOM Pakistan and an Expert member of the ICOMOS Scientific Committee on Archaeological sites & Monuments. Worked on Sustainable Development goals with reference to heritage & museums.

考古學家和博物館學家，隸屬於巴基斯坦信德省政府文化、旅遊古物和檔案部。現任 ICOM-ICR 國際區域博物館委員會主席。ICOM Pakistan 巴基斯坦執行委員會成員以及 ICOMOS 考古遺址和古蹟科學委員會的專家成員。

Paper Session I

Presenter
發表者

CHANG, Yui-Tan 張譽騰

Former Director, National Museum of History,
Taipei, Taiwan
國立歷史博物館 前館長

Imagination of Taiwan Immigration Museum 想像台灣移民博物館

In the long history of Taiwan's 400 years, immigrants from different periods have been recruited to live and settle here, forming a pluralistic immigrant society, and these immigration stories not only exist in history, but also reflect contemporary social phenomena. Taoyuan City is a microcosm of Taiwan's immigrant society, with a population composition from many countries and multiple ethnic groups, condensing the microcosm of Taiwan's population structure over the past dynasties. Xianguang No. 2 Village is located in Guishan District, Taoyuan City, and has been idle for a long time since the villagers relocated. In 2017, in order to promote the revitalization and reuse of Xianguang No. 2 Village, Taoyuan City planned to create Taiwan's first immigration museum here.

In 2017, I co-chaired the research project "Reuse of Xianguang No. 2 Village as the Basic Strategic Planning and Exhibition Resources Survey of the Immigration Museum", which analyzed the mission, objectives and exhibition content of the Immigration Museum, presented various possibilities of the Immigration Museum, and developed four development strategies for the Museum: (1) Concentric Circle Strategy, (2) Phased Development Strategy, (3) Ecological Museum Strategy, and (4) International Museum Network Strategy.

In addition, in 2018, the Cultural Affairs Bureau of Taoyuan Municipal Government, on the basis of the previous research plan, continued to entrust the planning team to carry out a follow-up expansion research project, providing the exhibition concept, structure and content of the permanent exhibition for

the Immigration Museum, so as to serve as the basis for the basic design and detailed design of the subsequent permanent exhibition.

In contemporary Taiwanese society, the importance of preserving cultural assets, respecting the diversity of disadvantaged ethnic groups, and cultural coexistence and co-prosperity has been widely perceived, but there are still many ethnic barriers and cultural discrimination. We believe that through the establishment of the Taiwan Immigration Museum, it will teach us to understand immigrants, teach us to know ourselves, and cherish the land of Taiwan more, which will make Taiwan's society more harmonious and more vibrant. It will lead to increased awareness of other countries and the world.

Key words: Immigration Museum, mission, strategy

臺灣 400 年歷史長流中，吸納不同時期移民至此生活、定居，共同組成多元移民社會，這些移民故事不僅存在歷史中，更映照當代社會現象。桃園市是台灣移民社會縮影，人口組成來自多個國家，多種族群，濃縮台灣歷代人口結構流變縮影。憲光二村位於桃園市龜山區，自村民遷移後長久閒置。2017 年桃園市為推動憲光二村活化再利用，計劃在此創設台灣第一座移民博物館，透過博物館展示再現手法，爬梳臺灣不同時期移民經驗，呼應多元文化共存共融理念。

本人在 2017 年協同主持的「憲光二村再利用為移民博物館基本策略規劃暨展示資源調查」研究計畫中，分析移民博物館使命、目標和展覽內容，多元呈現移民博物館各種可能性，並研擬出本館四個發展策略：(一) 同心圓策略 (二) 分期發展策略 (三) 生態博物館策略 (四) 國際博物館網絡策略。另外，2018 年，桃園市政府文化局在在前案研究計畫基礎上，繼續委託規劃團隊進行後續擴充研究案，為移民博物館提供常設展示理念、架構與內容，以做為後續常設展基本設計與細部設計的基礎。

當代台灣社會，已普遍感知保留文化資產、尊重弱勢族群多元、文化共存共榮的重要性，但仍存在許多族群隔閡與文化歧視狀況。我們相信，藉由台灣移民博物館的創建，會教我們了解移民，會教我們認識自己，更珍惜台灣這塊土地，會使台灣社會更和諧、更有活力。會引導增加對其他國家和對世界的認識。

關鍵字：移民博物館，使命，策略

論文發表一

Presenter
發表者

Kenji SAOTOME

Associate Professor of Osaka International University
大阪國際大學副教授

Japanese Museums in Transition (日本)

Japanese museums are now in a period of transition. The proportion of museums in Japan by type of establishment is 3.5% for national museums and 73.9% for prefectural and municipal public museums, making a total of 77.4% of museums funded by the public purse. However, many national and public museums are now under financial strain due to budget cuts, and their acquisition, conservation and research are not functioning adequately. If this situation continues, they will not be able to fulfil their role in the society, so it is essential to secure funding by maintaining and increasing internal funds, obtaining external funding or increasing revenues.

Museum items, especially those of national and public museums, are the property of the local people, the nation and, by extension, the world's humanity. However, in many cases, the value of these items is not widely shared, and curators, who are experts in the field, have assigned a one-sided value to them, which means that society does not agree with the inheritance of these items. It is necessary to share the value of items and the significance of their preservation with the public through research, exhibitions and numerous educational activities, and to co-create new values by communicating and interacting with the public. Efforts to obtain funding for this are now required of Japan's national and public museums.

Keywords: Budget cuts, Role in society, Funding, Value of museum items, Co-creating new values

Presenter
發表者

CHENG, Ya-Yun
鄭雅云

Education Department of Tainan Art Museum
臺南市美術館教育推廣組 組員

The Sense of Fulfilment: Increase Volunteers' Level of Happiness at Art Museums – A Case Study of the Tainan Art Museum

創造豐盛：美術館如何提升志工值勤之幸福感—以臺南市美術館為例

What are the essential requirements for museum volunteers? In an era marked by increasing cultural diversity among volunteer cohorts, what are the emerging challenges that art museums must confront? This article delves into potential strategies that museum personnel could employ to establish a stronger bond between the art museum and its volunteers. Emphasis is placed on addressing overlooked areas and reframing the recognition of volunteers' contributions that were once taken for granted. By critically examining the implementation of these interventions and embracing adaptable approaches rooted in digital inclusion principles, the study culminates in the formulation of strategies that can effectively elevate volunteers' sense of happiness across various work scenarios.

At Tainan Art Museum, the volunteer base comprises 762 individuals, with this number continuously on the rise. The majority of these volunteers reside within a 20-kilometer radius of the museum, fostering a profound connection with the institution. Over the past three years, the museum has introduced a volunteer management system to maintain relationships with its significant number of volunteers, ranging in age from their 20s to their 80s. As museums become more visitor-oriented, the collaboration between the museum and its volunteers becomes ever more critical.

Keywords: Art museum volunteers, sense of happiness, social inclusion, arts management, contribution

美術館志工需要的是什麼？面對志工多元文化差異，美術館因應時代需求，需要嘗試解決的新問題又是什麼？在本文中我將分享館員如何藉由中介角色，在習焉不察或視為理所當然的幽微角落，連結美術館與志工間的關係，藉由反思執行的過程與傳達數位包容的彈性，提升志工執勤幸福感之情境策略。

臺南市美術館有超過 762 位志工且日益茁壯，成員多住在美術館周圍 20 公里距離內的區域，與本館關係密切。在過去三年中，本館利用志工差勤系統科技做為一種管理工具，幫助為數眾多，從 20 歲到 80 歲的志工建立與美術館的連結。博物館轉為觀眾取向（visitor-oriented）後，更需要與志工攜手合作。本文作者致力於美術館所在區域與志工凝聚連結。

關鍵字：美術館志工、幸福感、社會共融、藝術管理、奉獻

Presenter
發表者

Pao-Ning YIN 殷寶寧

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Re-articulating local historic discourse through cultural heritage and regional museum

As the northern port city of Taiwan island, the Keelung City not only as a transportation spot during the Age of sea power, an Industrial construction base of colonial modernization under Japanese rule, but also play the key role of cultural exchange. The collection of variety cultures made Keelung a charming city. However, after the Second World War, Taiwan ended Japan's colonial rule and began the work of post-war revival. The rapid economic development in the 1960s, the rapid pace of modernization and expansion, especially the era when land transportation gained advantages, the uniqueness of port cities no longer existed. The elegant cityscape fades away, and the city's glorious past is out of focus. Keelung has become the bedroom city of Taipei. City residents have become indifferent to their own history and lack sufficient self-confidence and local identity.

Fortunately, after the lifting of martial law in Taiwan, the society began to care about its own history, and actively tried to regain the past from cultural heritage or local memory. The excavation of the archaeological site on Heping Island around 2010s revealed churches and archaeological sites from the Spanish period, which made Keelung people actively examine their own historical development and push their perspective back to the world map four hundred years ago.

This article wants to revisit these processes and think about the important meaning and social value of setting up a regional museum with the theme of Spanish archaeological sites for rediscovering the community's public history and collective memory, as well as building local identity. At the same time, the proposed establishment of this museum is to bring the history of Keelung city and Taiwan back into line with the history of the

world. Whether it is from the history of Taiwan or the local history of Keelung, it should be worth discussing.

Keywords: Heping island, Keelung; archaeological site; regional museum; public history; post-colonialism

基隆市為台灣最北端的港口城市，從海權時代起，即因其交通要衝的角色，劃入大航海時代的世界地圖。是日治時期殖民現代化的工業建設基地，帶著台灣走向世界，扮演著文化交流的關鍵角色。歷史上持續浮現多元文化的匯集，使基隆成為一個充滿魅力的城市。

二次世界大戰後，台灣結束了日本的殖民統治，開始了戰後復興的工作。1960年代經濟高速發展，現代化擴張步伐加快，特別是陸路交通佔優勢的時代，港口城市的獨特性已不復存在。優雅的城市景觀逐漸消失，這座城市輝煌的過去也漸漸淡出人們的視線。基隆成為台北的臥室城市。城市居民對自己的歷史變得漠不關心，缺乏足夠的自信和本土認同。

慶幸的是，台灣解除戒嚴後，社會大眾開始關心自己的歷史，積極嘗試從文化遺產或本土記憶中找回過去。2010年代左右和平島考古遺址的發掘，揭示了西班牙時期的教堂和考古遺址，讓基隆人積極審視自己的歷史發展，將視野拉回四百年前的世界地圖。

本文希望重新審視這些過程，思考建立以西班牙考古遺址為主題的地區博物館，對重新發現社區的公共歷史和集體記憶，以及建立當地認同的重要意義和社會價值。同時，博物館的設立也為了思考，如何讓基隆和台灣的歷史重新與世界歷史連結。無論從台灣歷史或是基隆當地歷史來說，這些議題都值得討論。

關鍵字：基隆和平島、考古遺址、地方博物館、公眾歷史、後殖民批判

論文發表二

Paper Session II

Moderator
主持人

Shu-Ying WU **吳淑英**

Director of YAN-LOU STORY HOUSE
Executive Director of Chinese Association of Museums
燕樓故事館總監
中華民國博物館學會常務理事



In recent years, he has been engaged in the curatorial work of Yanlou Story HOUSE.

Platform, and continues to cooperate with Shanxi Museum and Singapore

Lin Temple, Shiyi Multimedia, Red Brick Castle...etc.

Cooperation between units.

近年來從事燕樓故事館策展的工作平台，並持續與山西博物院、新加坡雙林寺、時藝多媒體、紅磚堡..等相關單位合作推展。

論文發表二



Host
引言人

Susan Hanna

Former Vice Chair of ICOM-ICR
前任國際博物館協會國際區域博物館委員會副主席

The PA (Pennsylvania) Museum awarded Sue a Special Personal Achievement Award in recognition of Sue's contributions in this field. Sue recently retired as Senior Director of the Bureau of Historic Sites and Museums of the Pennsylvania Commission on History and Museums.

Sue began her career at Eckley Miner's Village as PHMC Curator and worked at the Landis Valley Village and Farm Museum and PHMC as Assistant Registrar and Chief of the Collections Management Section.

She has been active in professional associations such as PA Museum, American Alliance of Museums, and ARCS. Sue has contributed to collection management best practices for the American Association of State and Local History's StEPs program, and she is also active in the work of the International Council of Museums' International Committee on Regional Museums.

PA(賓州)博物館授予 Sue 個人特別成就獎，以表彰蘇在該領域的貢獻。Sue 最近以賓夕法尼亞歷史和博物館委員會歷史遺址和博物館局高級館長的身份退休。

Sue 開始在埃克利礦工村 (Eckley Miner's Village) 擔任 PHMC 館長，並在蘭迪斯谷村和農場博物館 (Landis Valley Village and Farm Museum) 以及 PHMC 擔任助理登記員兼藏品管理科科長。

她一直積極參與 PA 博物館、美國博物館聯盟和 ARCS 等專業協會。蘇為美國州和地方歷史協會的 StEPs 計劃做出了館藏管理最佳實踐的貢獻，她也積極參與國際博物館協會地區博物館國際委員會的工作。

Presenter
發表者

Zunaira Batool

National College of Arts

Construction of Sense of Place through Lived Spaces in Anarkali Bazaar (馬來西亞)

The urban architectural heritage of Anarkali Bazaar serves as a testament to the city's rich historical evolution. An intriguing feature within this area is the distinctive urban architectural concept of the heritage neighbourhood marketplace. This concept spans various styles, ranging from Mughal and Sikh to pre-colonial and post-colonial structures, showcasing a diverse array of typologies such as Pre-Partition Indo Sarcenic style church, Sikh-style Hindu temples, and residential buildings.

It is designed as clusters with central spines and interactive nodes that fostered a sense of community, the urban heritage neighbourhood marketplace gradually evolved over time into a densely packed arrangement of stalls bustling with daily activities. Utilizing Henry Lefebvre's Spatial Triad as a theoretical framework, this article delves into the exploration of the historic marketplace's essence through analyzing its "Sense of Place" as a vital urban element through a comprehensive approach involving literature review, observation, and narratives.

The study identifies three pivotal nodes that have contributed to the present configuration of the Anarkali marketplace: the perceived space, the conceived space, and the lived space. The lived space is comprehended by acknowledging the intricate layers that exist across all contexts. The article delves into the intricate dynamics of the sense of place within the lived space realm. It becomes evident that these lived spaces are not isolated entities; rather, they intricately interweave into the physical fabric of the urban environment.

Within this context, urban heritage takes on a redefined role, manifesting as living artifacts experienced as an integral part of everyday urban life.

Keywords: Sense of place, historic bazaar, Spatial triad, Lived Space

論文發表二

Presenter
發表者

CHIU, Hsiu-Ying
邱秀英

Hakka Culture Development Center, Hakka
Affairs Council. Cultural Resources and
Collections Division Associate Researcher

DAI, Cheng-Lun
戴正倫

Hakka Culture Development Center, Hakka
Affairs Council. Research and Development
Division Assistant Editor

How Place become Exhibition Space : Take an example of the living museum in Jiadong Hakka village

「地方」如何成為展示空間：以屏東佳冬客家聚落「活的佳冬博物館」為例

This article attempts to use the development process of "Living Jiadong Museum" in the past 30 years as a case study to explore the possibility of how "place" can become a museum exhibition space through the local experience and collective memory generated by the interaction between people and the environment. This paper argues that the local experience and collective memory generated by the interaction between people and the environment provide the elements for "place" to become a museum exhibition space. Through the houses that the residents live in or the public spaces they use daily, the memory of the place becomes the source of the residents' sense of place. Jiadong residents' understanding of place stems from the cultural heritage preservation movement that started in 1995, which further built local residents' local identity and deeply affected local residents' awareness of preservation.

This article examines the entire development process of the Jiadong Hakka settlement in Pingtung, from the cultural heritage preservation movement in 1995 to the "Living Jiadong Museum" promoted in recent years, and uses the local experience and collective memory generated by the interaction between people and the natural environment, to explain how "place" becomes a museum exhibition space, and as a way of thinking to illustrate the application of the concept of ecomuseum.

Keywords : Hakka , Living Museum, Place, Collective Memory

本文嘗試以近 20 年來屏東「活的佳冬博物館」發展過程為個案研究，透過人與環境互動而產生的地方經驗與集體記憶，探討「地方」如何成為博物館展示空間的可能性。本文認為人與環境互動而產生的地方經驗與集體記憶，提供了「地方」成為博物館展示空間的元素。透過聚落居民所生活的家屋亦或是日常所使用公共空間，地方所承載的記憶都是成為居民產生地方感來源。佳冬居民對於地方的認識，是起始於 1995 年的文資保存運動，進一步建構地方居民的地方認同，也深深影響地方居民的保存意識。

本文透過屏東佳冬客家聚落，由 1995 年的文資保存運動起，至近年所推動的「活的佳冬博物館」整個發展過程，以人與自然環境互動而產生的地方經驗與集體記憶，來說明「地方」如何成為博物館展示空間，並作為說明應用生態博物館概念的思考方式。

關鍵字：活的博物館、客家、地方、集體記憶

Paper Session II

Presenter
發表者

Bi-Lin CHEN

陳碧琳

Director of Lanyang Museum

蘭陽博物館 館長

Environmental Education as a Local Cultural Movement: A Case Study of Lanyang Museum

環境教育作為地方文化運動：以蘭陽博物館為例

In 2001, the concept of the "Yilan County Museum Family" was introduced to depict a collective identity of local cultural institutions in Yilan. This idea utilized the metaphor of a "family" to connect different spaces and contents within local museums, shaping Yilan into an interconnected ecological museum.

However, with the opening of a highway in 2006, reducing travel time between Yilan and Taipei to 40 minutes, the convenience of transportation led to a surge in demand for leisure and experiential industries in Yilan's rural economy. Consequently, the diversity of local cultural institutions and family members increased, especially with the addition of new tourism-related facilities, which might not necessarily be connected to the region's traditional culture and ecology. Maintaining the connection and identity of the growing and diverse Yilan County Museum Family with the local culture became a critical issue for sustainable local cultural development and the mission of the Lanyang Museum.

After its opening in 2010, Lanyang Museum initiated environmental education initiatives in 2013. By 2016, it led the Yilan Museum Family into schools, guiding family museums to reestablish local identity in alignment with environmental education. These museums, equipped with environmental education capabilities, actively engage in the preservation and promotion of local culture.

This paper aims to analyze the cultural impact of mass tourism on the Yilan County Museum Family and explores how proactive environmental education strategies can encourage tourist sites to become an integral part of local culture while serving as platforms for environmental education.

Keywords: Lanyang Museum, Yilan County Museum Family, Environmental Education, Local Culture Movement

2001年「宜蘭博物館家族」是宜蘭地方文化館舍的共同體形象，運用「家族」概念，串聯不同空間與內涵的地方文化館，塑造宜蘭整體成為一個相互關聯的生態博物館。

然而，隨著2006年高速公路通車後，宜蘭到台北的40分鐘的車程，讓交通便利性大幅提升，宜蘭的農村經濟，大量出現休閒與體驗產業的需求，地方文化場館及家族成員也愈來愈多樣化，尤其是新增加的觀光產業館，與原本在地傳統文化和生態不一定能連結。如何讓愈來愈多樣的宜蘭博物館家族，持續對地方文化產生連結和認同，是地方文化永續的關鍵課題，也是蘭陽博物館的使命。

蘭陽博物館在2010年開館營運後，從2013年開始，透過環境教育行動，2016年帶領宜蘭博物館家族進入學校，引導家族博物館與地方文化重新建立地方認同，以具備環境教育能量的地方博物館，積極參與地方文化的保存與推廣行動。

本文試圖分析，宜蘭縣博物館家族面對大規模消費旅遊的文化衝擊，以及如何運用積極的環境教育行動策略，引導鼓勵觀光旅遊館舍成為地方文化的一部分，並兼具成為地方環境教育的場域。

關鍵字：蘭陽博物館、宜蘭博物館家族、環境教育、地方文化運動

Presenter
發表者

Joy LAI
賴素鈴

Director of the Juming Museum
朱銘美術館館長

Cultivating the Seeds of Art for a Promising Future of the Region 為地方的美好未來種活藝術的種子

Talent is the paramount factor in driving regional revitalization. Cultivating talent necessitates consistent and enduring efforts. In regions with limited resources, museums can assume a significant role as schools, forming a cornerstone of the regional learning network. The Juming Museum, located along Taiwan's northern coast, has conducted a program for the past 19 years. Each year, select children aged 10 to 11 from nearby towns and villages and provide eight months of training. This training includes art appreciation, environmental and ecological education, self-confidence expression, and teamwork. These children play as volunteers the following year to guide the museum visitors every Sunday. This initiative has trained over 300 children and received the ICOM-CECA Best Practice Award in 2017. Since last year, some of these grown-up children have become museum staff. We have realized that the seeds of art, as children grow, sprout and flourish, demonstrating a tangible impact. Children accompanied by art, nurtured with expanded perspectives and open minds, can benefit in any field. This contributes to a promising future for the region, opening up broader possibilities.

Keywords: regional revitalization, seeds of art, children volunteer, art museum

人才是推動地方創生的首要因素。投資教育就是投資未來，而教育需要持之以恆的努力。在資源有限的地區，美術館可以發揮學校的重要作用，形成在地學習網絡的基石。

位於台灣北海岸的朱銘美術館，在過去 19 年持續進行兒童藝工計畫。每年從附近的萬金地區甄選 10 至 11 歲的兒童，提供為期 8 個月的訓練，培訓內容包括藝術欣賞、環境生態教育、自信表達、團隊合作等。這些孩子在接下來的一年裡擔任兒童藝工，每周日為美術館觀眾提供導覽。

這項計畫至今已培訓 300 多名兒童，並於 2017 年獲得了 ICOM-CECA 最佳實踐獎。將近 20 年後的今天，成年後的兒童藝工有些回到家鄉教書，有些成為美術館工作人員。我們意識到，藝術的種子隨著孩子的成長逐漸發芽茁壯，展現了時間積澱所帶來的影響。與藝術相伴的孩子，視野開闊、思想開放，在任何領域都能受益匪淺。種活藝術的種子，為在地帶來美好的未來，也開啟更廣闊的可能性。

關鍵字：地方創生，藝術的種子，兒童藝工，美術館



Moderator
主持人

Saalih LEE
李莎莉

Chief Executive Officer, Fu Lu Culture Foundation
財團法人福祿文化基金會執行長

Master of Anthropology, National Taiwan University

Bachelor of Archaeology and Anthropology, National Taiwan University Member of the Executive Council, Chinese Association of Museums Director, the Beitou Museum

Chief, Education & Exhibition Session, National Palace Museum Chief, Public Affairs Office, National Palace Museum

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論文發表三



Host
引言人

Irena Žmuc

Former ICOM-ICR Chairperson
前 ICR 主席

She graduated from the Faculty of Arts in Ljubljana in 1979, and received Ph.D. from the Faculty of Arts Ljubljana (history). Voting member of ICOM/ICR since 1991. Since 1980 has been working as a curator in Museum and Galleries of Ljubljana, professional title Museum Councillor; interested in history of Early Modern Age (1500-1850).

盧布爾雅那藝術學院博士
ICOM-ICR 成員、前主席
盧布爾雅那博物館和畫廊擔任策展人
現已退休。

Paper Session III

Presenter
發表者

Jay TSENG, Jieh-Horng
曾介宏

Associate Professor, Graduate Institute of Arts Administration and Management,
Taipei National University of the Arts
國立臺北藝術大學藝術行政與管理研究所副教授

Hand-in-Hand, Heart-to-Heart: Local Cultural Museums Collaboration Arrangements in Taipei

Local cultural museums often face limitations in their resources and can fall short when confronted with changes and challenges in the external environment. As a result, local cultural museums frequently collaborate to form various types of cooperative networks. This not only allows for the sharing of resources and experiences and reduction of expenses, but also enhances museum operations, increases audience numbers and revenue, and expands the effectiveness of public services.

The objective of this study was to investigate the evolution of collaborative relationships and the impacts of the collaboration network during the process of collaboration among regional museums in Taipei City over time. The findings indicate that the museum's collaboration network can be categorized into three stages: problem-setting, direction-setting, and structuring, which evolve over time.

The collaboration relationship transitions from a simple and singular one to a systematic and profound one. It can generate common goals through mutual trust, enhance collaboration efficiency, and reduce resource consumption. The study revealed that the effect of collaboration is highly significant. It not only aids in maintaining long-term collaborative relationships among local cultural museums but also effectively strengthens community identity and promotes the practice of cultural citizenship.

Keywords: local cultural museum, TCLCMCG, collaboration

在臺灣，各地經營中的地方文化館往往資源有限，面對外在環境的變化與組織成長的挑戰，就常常顯得力不從心。因此，地方文化館與他館頻繁合作，形成多種類型的合作網絡。如此，不僅館際間可以共享資源和經驗，減少開支，還得以強化地方文化館經營管理、增加觀眾數量和收入，以及擴大公共服務的有效性。

本研究的目的是調查臺北市地方文化館之間，彼此合作過程中合作關係的演變以及合作網絡的影響。研究結果顯示，博物館的合作網絡可分為三個階段：問題設定、方向設定和構建，並隨著時間的推移而演變。

協作關係從簡單、單一的關係轉變為系統化、深刻的關係。它可以透過相互信任產生共同目標，提高協作效率，減少資源消耗。本研究結果顯示，合作的效果非常顯著。它不僅有利於維持當地文化博物館之間的長期合作關係，也能有效強化社區認同，促進文化公民實踐。

關鍵字：地方文化館，臺北市地方文化館運籌輔導團，協作

論文發表三

Presenter
發表者

Shih-Yu, CHEN
陳思妤

Director of Sinhongchoon Tea Museum
新芳春茶行 館長

Chien-Hung, HSIAO
蕭茜鴻

Education and Community Team Leader of
Sinhongchoon Tea Museum
新芳春茶行 教育推廣組組長

Sinhongchoon Heritage prescription: regional museum as a community hub for well-being 新芳春古蹟處方箋：地方博物館做為社區健康樞紐

As contemporary museums, in addition to their role as educators, serve various functions; regional museums, in their efforts to connect with their communities, function not only as historical exhibition spaces but also as hubs for community engagement and partnership building.

Sinhongchoon Tea Museum, located in the historic Dadaocheng area in Datong District of Taipei City, is one such regional museum. Datong is considered one of the city's "oldest" districts, having developed earlier than most other areas in Taipei, and it has a relatively older population. This museum's location and focus become particularly relevant in the context of Taiwan's aging population, which is on the verge of becoming a "super-aged society" within the next two years. Starting in March 2023, Sinhongchoon initiated the "Heritage Prescription" project, drawing inspiration from the concept of "social prescription" introduced by the National Health Service (NHS) in the UK. Social prescription aims to address the challenges posed by an aging population and an increasing number of dementia patients by focusing on enhancing overall well-being through increased social interactions, activities, and a strengthened support network for elders. Sinhongchoon embarked on this project with the objective of connecting with and meeting the needs of its local community.

This research employs actor-network theory in conjunction with interviews to explore the community's perceptions of Sinhongchoon and the key factors contributing to the museum's role as a community hub for well-being. As one of the few regional museums in Taipei undertaking "social prescription" initiatives,

this study holds significance in shedding light on the potential contributions of regional museums in addressing the challenges posed by an aging population.

博物館在當代社會中，除了教育者的角色外還必須扮演多樣的角色，對區域博物館而言，除了充當歷史展覽空間外，也必須致力與當地社群建立良好互動關係，成為促進社區參與和建立夥伴關係的樞紐，而位於台北市大同區歷史悠久大稻埕的新芳春茶博物館就是其中之一。

新芳春所在的大同區被認為是台北市較「老」的地區之一，除了地區發展較早外，人口也相對老化。由於台灣即將在未來兩年內成為「超高齡社會」，博物館所在地與其社會責任在台灣人口老化的脈絡中，於2023年3月新芳春受到英國國民保健署（NHS）的「社會處方」概念啟發，推動「古蹟處方箋處方」計畫。為應對人口老化和失智症患者數量增加帶來的挑戰，如同社會處方箋旨在透過不同活動增加社會互動和加強對失智者以及老年人的支持網絡以提高整體生活品質並促進健康，新芳春推動「古蹟處方箋」目的在於促進與在地社區的互動，並且進一步滿足當地社區的需求，成為打造失智友善社區的一環。

本研究採用行動者網絡理論並結合訪談來探討推動「古蹟處方箋」中新芳春與社區夥伴以及其他計畫行動者的互動關係以探討區域博物館作為社區看樞紐的關鍵因素。社會處方箋於區域博物館中施行的案例仍相當罕見，因此本研究對於區域博物館如何藉由推動社會處方箋因應人口老化帶來的挑戰上的潛在貢獻具有重要意義。

Paper Session III

Presenter

發表者

Sana Durrani

Lahore Museum, Lahore, Pakistan

Role of Community-Driven Projects for Museums in Pakistan.x (巴基斯坦)

Q How do our institutions evolve in a changing world and represent it?

Museums in Pakistan have been facing a challenging situation after the Pandemic crisis, where COVID-19 has taught us a significant lesson. As it brought some permanent changes in the way we lead our lives, it has also affected the way to perceive the idea of sustainability in the Museums which has also brought us to the realization that traditional museum settings are no longer needed. Although the concept of virtual Museums existed prior to this situation, most of the Museums in Pakistan adopted it during the pandemic. It was a helpful tool for Lahore Museums to reach broader audiences as well in engaging communities but still, the museum objects locked behind glass cabinets still remain unheard. This thought was further realized by an innovative idea of a community-driven project for the Lahore Museum in Pakistan.

This paper aspired to share the learned experiences of a curatorial assistant who had worked on that project for Lahore Museum under the title "Be(Coming) the Museum" which was the first initiative of its kind in Pakistan. This project, a brainchild of the artistic director of CCAI, Asma Arshad Mehmood, and interdisciplinary artist, Shelly Bahl, was a collaborative effort of the Canadian Community Arts Initiative, Beaconhouse National University, Thinkfest, and the Lahore Museum. As a research-based project with Neo-Futuristic approaches, it aimed to build a stronger relationship between communities and museums where a group of 8 selected artists was involved in creating their response through their artworks to the historical artifact from the Museum collection with the intention of seeing the Museum as a breathing space where it also questions the Future of the Museums.

論文發表三

Presenter
發表者

Bijaya Kumar Shahi

Founder Chairperson of ICOM Nepal

Currently member of Executive Committee of ICOM Nepal and ICOM-ASPAC.

Regional Museums and Community Hub (尼泊爾)

Aim

The aim of this abstract is to highlight about Regional Museums and its relation with Community Hub.

Methodology

As far as possible both primary and secondary data sources will be explored to prepare this presentation.

Summary

Regional museums often collect and display artifacts, artworks, documents, and other items that highlight the history and identity of the region they represent. Regional museums actively engage with the local community to ensure that their exhibits and programs reverberate with the interests, needs, and values of the people who live in the region. A community hub is essential for regional museums for several reasons. Regional museums and the community are interlinked. These museums rely on community input, participation, and support to fulfill their mission of preserving and sharing local history and culture. A regional

museum that is embraced as a community hub is more likely to attract volunteers, donors, and supporters. The community hub can work with the museum to engage local youth in educational activities related to art, history, and culture. In essence, a community hub serves as a liaison between the regional museum and the local community, facilitating connections, promoting cultural engagement, and enhancing the overall experience of both residents and visitors.

Keywords:

1. The Regional Museums.
2. The Community Hub.
3. Relation between Community Hub and Regional Museums.
4. Roles of Regional Museums towards. Community Hub.

Paper Session III

Presenter
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新北市立淡水古蹟博物館研究助理

How the museum and the third intermediary revitalized the area—A Case Study of Tamsui Historical Museum

以公私協力與博物館教育方案深化地方博物館的社會影響力：以淡水古蹟博物館為例

In recent years, public museums in Taiwan have gradually incorporated private resources, not only for daily museum operations and maintenance but also to explore the use of private resources in conjunction with museum expertise to promote education within various community organizations. With a general decrease in government funding, the capacity of private resources has become increasingly crucial. Local museums, in particular, have stronger ties to local industries and daily life, seeking local support through public-private partnerships to maximize resources and sustain museum education, thereby establishing a sense of local identity. This is an urgent and dual-sided task for local museums, as it simultaneously contributes to their mission and fosters local camaraderie.

Taking the New Taipei City Tamsui Historical Museum (referred to as THM) as an example, in recent years, with limited funding, THM has actively sought and collaborated with local historians and cultural workers who are concerned about local development, local schools at all levels, and local businesses. They have jointly organized numerous local museum education and promotion activities.

For local museums, museum education and outreach not only contribute to strengthening the sense of identity among local residents but also have the potential to stimulate local revitalization and enhance the social impact of local museums. This research, through the medium of museum publications, documents the key actors in museum education activities, including activity designers, implementers, and participants. It explores how local museums, operating within limited resources, can sustain their social impact through collaborative efforts between the public and private sectors by drawing on the experiences and perspectives of these individuals involved in the activities.

Keywords: museum education, social impact, public-private collaboration, local museums, Tamsui Historical Museum.

近年來臺灣公立博物館陸續導入民間資源，運用在博物館日常營運維護之外，也開始嘗試將民間資源透過博物館專業，轉向以教育推廣方式回饋於社會不同單位組織。在公部門經費預算普遍下降情形下，民間資源的量能更顯得重要。其中地方型博物館的成立與地方產業、生活連結性較高，爭取地方支持以公私協力的模式，讓資源極大化，持續推動博物館教育，由此建立起在地認同。對地方型博物館來說是當務之急，也是地方型博物館與地方情誼建立的一體兩面工作。

以研究者所服務的新北市立淡水古蹟博物館（以下簡稱：THM）為例，近年來，在經費有限的情況下，淡古主動爭取和關心地方發展的文史工作者、在地各級學校，以及在地商家合作，邀請團隊共同辦理許多在地博物館教育推廣活動。

對於地方型博物館來說，博物館教育推廣不僅有助於強化在地居民的認同感，也能夠帶動地方的活化發展，發揮地方博物館的社會影響力。本研究即是以博物館誌書寫方式，將博物館教育活動中的行動者，包含活動設計者、執行者、以及參與活動的觀眾等進行書寫說明，藉由他們的參與經驗與感受，來探討地方博物館如何在資源有限的條件下，可經由公私協力的合作方式，持續透過教育活動來發揮博物館的社會影響力。

關鍵字：博物館教育、社會影響力、公私協力、地方博物館、淡水古蹟博物館

論文發表三

Presenter
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Multiple Possibilities for Local Museums and Local Collaboration **地方文化館與地方協力的多元可能性**

The relationship among local cultural museums, residents, and local cultures is often not tightly connected, and there are even many areas that need to be reconnected. In this article, we hope to explore the multiple possibilities of cooperation among local cultural museums, community building, cultural assets, community universities, and youth communities.

Local cultural museums have educational and exhibition functions; however, because of the limited resources, they are unable to invest more manpower in developing civic or cultural issues related to the local community outside of their operations. Over time, local cultural centers have gradually drifted away from the lives of residents, and whether to retain or abolish the museums has become a KPI for the public sector rather than a consensus for the residents.

If we only think about the operation of the museum from a commercial perspective, it will become a rental space for chain enterprises or a popular Instagram spot. Local culture museums would remain only a building and would have no connection with the local culture. On the contrary, if local cultural museums can become local education centers, local libraries, civic halls, local tourism information centers, local life information centers, local product exchange stations, and so on, they will be accepted by the residents as an important presence, thus forming a local support system.

地方文化館、在地居民及在地文化三者之間的關係，經常不是緊密相連的，甚至也有很多需要重新連結之處，本篇文章希望從地方文化館、社區營造、文化資產、社區大學及青年社群之間，探討合作共好的多元可能性。

地方文化館具有教育及展示功能的空間，但是經常受限資源，無法在館舍營運之外，再多投入人力去發展與在地相關的公民或文化議題，久而久之地方文化館與在地居民的生活脈絡就漸行漸遠，館舍的存廢成為公部門的 KPI，而非在地居民的共識。

若僅用商業機制去思考館舍營運，幾乎就會成為連鎖企業的租賃空間或是時下流行的網紅打卡點。地方文化館就僅剩下建築物，與在地文化就沒有連結了。反之，地方文化館若能成為地方知識學教育中心、地方圖書館、公民會館、地方旅遊資訊中心、地方生活情報中心、地方物產交流站…等，被在地居民接納為重要的存在，進而形成地方支持系統。

Paper Session III

Presenter
發表者

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Exploration of Exhibition Planning Methods in Collaboration with Local Museums —— Taking the National Museum of Taiwan History and Indigenous Cultural Center as an example

與地方博物館共作策展方法的探索——以國立臺灣歷史博物館與原住民文物館合作策展為例

This article is concerned with National Museum as a cultural and identity revitalization hub by drawing the ethnography of collaboration exhibition between National Museum of Taiwan History (NMTHT) and nine Indigenous culture centers in southern Taiwan.

In this case, seeking a more active participation in local communities, NMTHT takes "historical experience of migration" as the key concept and invites curators of Indigenous culture centers to join the pilot exhibition planning team.

In the first phase, NMTHT held a workshop providing a series of curriculum about organizing exhibition script. After several discussions, curators of Indigenous culture centers create their exhibition scripts according to their curatorial experiences and mastery of their own history and culture. The final exhibition scripts including three major themes are "exploring the past", "rooting in new land" and "identity tracing".

Through the collective activity, the exhibition will represent the important historical events of Taiwanese indigenous peoples, as well as the experience of leaving homeland, and changing social status after World War II.

We look forward to using museum exhibition as a medium to express the claim of self-identity and collective identity by indigenous peoples in contemporary Taiwan society in July 2024.

Furthermore, elevating people's multi-perspective of Taiwan history is expected.

Keywords: Museum as cultural revitalization hub, collaboration, exhibition of history, Taiwan indigenous peoples, identity

本發表以國立臺灣歷史博物館與臺灣南部九座原住民文物館合作策劃展示的過程為例，探討在原住民追求自我認同過程中，國立博物館作為的可能性。

博物館人類學研究脈絡中，「共作」意指博物館與地方社群互為主體、共同進行博物館活動。本館以「遷移的歷史經驗」為展示核心概念，邀請南部的原住民文物館，共同策劃預計於 2024 年 7 月開幕的共作特展。

第一階段的策展工作坊，本館提供一套生產展示架構的教學和實作課程。雖然課程由博物館與講師主導，但原文館根據自身策展經驗、歷史文化掌握程度回應博物館的課程，完成區分為「部落的回望」、「離鄉到都市」、「身份的追溯」三大主題的展示腳本。

透過本館與原住民文物館的展示共作，將講述臺灣原住民的重要歷史事件，以及戰後移居外地工作的心境和經驗。期待明年以博物館展示為媒介，表現當代臺灣原住民的集體認同，並促進社會大眾對臺灣歷史的多元理解。

論文發表四



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Paper Session IV



Host
引言人

Kenji SAOTOME

Associate Professor of Osaka International
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大阪國際大學副教授

He was a member of the Steering Committee for 25th General Conference of the International Council of Museums (ICOM) held in Kyoto in 2019, and currently is board members of the ICOM International Committee for Regional Museums (ICR), the Museological Society of Japan, and the Japan Society for Exhibition Studies, as well as an organiser of the Small Museum Network of Japan.

He founded the Small Museum Network of Japan with his colleagues working for small museums in Japan and have been promoting small museums by holding annual conferences and workshops since 2010. Currently, the network counts around 500 individual members and is the biggest professional and academic network to speak-up and discuss about the future of small museums in Japan. Currently, he aims to create an international network for the promotion and mutual learning amongst small museums around the world.

他是 2019 年在京都舉行的國際博物館理事會 (ICOM) 第 25 屆大會指導委員會成員，目前是 ICOM 國際地區博物館委員會 (ICR)、日本博物館學會、和日本展覽研究學會，以及日本小型博物館網絡的組織者。

他與在日本小型博物館工作的同事創立了日本小型博物館網絡，自 2010 年以來一直透過舉辦年度會議和研討會來推廣小型博物館。目前，該網絡擁有約 500 名個人會員，是日本最大的專業和學術網絡。就日本小型博物館的未來進行演講和討論。目前，他的目標是建立一個國際網絡，以促進世界各地小型博物館之間的推廣和相互學習。

論文發表四

Presenter
發表者

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From Certifying Cultural Heritage to Rejuvenating Local Culture— the Case of Tsip-Ngá-Hian of Beigang Town, Taiwan 文化資產保存與地域文化振興，以北港集雅軒為例

Located in central Taiwan, Tsip-Ngá-Hian of Beigang Town is one of the oldest Taoist ritual music ensembles that is part of the procession of the annual Beigang Mazu Patrol, and prides itself as home to various tangible and intangible cultural assets. Despite its current glory, the ensemble has faced disbandment just over a decade ago. In this article, we will review its revitalization efforts between 2012 to the present.

With a population of less than 40,000, Beigang, like other smaller towns in Taiwan, faces population aging and decline in local traditions. Although the Beigang Mazu Temple is a historically significant pilgrimage site, its leadership has prioritized organizing annual rituals, instead of regarding these rituals and its community as intangible cultural heritage. Thus, Beigang has been lacking an institution in preserving and representing its local culture.

Around 2012, the chairman of Tsip-Ngá-Hian realized that their building could potentially be eligible of receiving a historical building certificate. During the assessment process, members have worked closely with the academia tasked to conduct research for the building's restoration project, which has initiated a general inventory check on objects passed down by generations of ensemble members, and inspired more professionals and scholars to join the effort and further expand their network.

From the case of Tsip-Ngá-Hian, we are able to take a retrospective view on the persistent efforts made to bring new life to a longstanding culture, from both bottom-up through the ensemble's younger generations, and top-bottom through local government subsidies and supportive programs.

Keywords: Beigang Mazu Temple, Intangible cultural heritage revitalization, historical building restoration

北港集雅軒是一個創立於清代中葉的北管樂團，為每年北港朝天宮媽祖繞境不可或缺的陣頭之一。其軒社所在地，目前是雲林縣指定之縣定古蹟，不僅只如此，所藏的多件文物亦是雲林縣指定一般古物，2022 年更獲選為臺灣世界記憶國家名錄之中。但 10 幾年前，其實集雅軒也面臨倒社危機。究竟自 2012 年以來，集雅軒做過哪些努力，而獲得復振，是本文將討論之議題。

集雅軒所在的北港鎮目前人口數不到 4 萬人，就如同其他臺灣的中、小型城鎮一般，面臨人口老化、傳統文化消失之危機。而北港朝天宮雖然一直是臺灣媽祖信仰中心，理論上也應扮演地方文化中心角色，但近年幾位主事者相對重視傳統宗教民俗活動之舉辦，而缺乏文化資產保存意識。北港鎮目前也缺乏地方文化館之機構，藉以研究、詮釋北港的地方文化。

不過自 2012 年起，當時的集雅軒理事長認為集雅軒會館應具備指定古蹟之潛力，且順利獲得古蹟指定。在那之後，為辦理相關調查研究工作，軒員有機會接觸參與調查研究的學術單位，同時開始集雅軒的文物普查工作。其後因進行古物提報與相關保存工作，獲得更多專業者與學術單位協助，整體擴大集雅軒之人際網絡，為其獲得復振之主要契機。

藉由北港集雅軒這個案例，可確實見到文化行政之效益，在文化資產保存法的架構下，集雅軒的年輕一輩已意識到文化資產保存所帶來之效益，進而透過所藏物件之文化資產化，獲得政府資源挹注，已成為一股推動北港地區相關文化資產保存運動與文化振興之重要力量。

關鍵字：北港朝天宮、無形文化資產復振、古蹟歷史建築修繕再利用

Paper Session IV

Presenter
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Museum Exhibitions as a Site for Diverse Interpretations of Local Religious Art: A Case Study of the Tainan Art Museum

美術館展覽作為在地信仰藝術多元詮釋之場域：以臺南市美術館為例

The Tainan Art Museum (hereinafter referred to as "TAM") has been using exhibitions to explore local religious art and culture, drawing from the rich heritage of faith and humanity in Tainan. In 2020, the exhibition "Paying Tribute to Gods: The Art of Folk Belief" served as an "index" that showcased the artistic expressions and various techniques of local artisans and artists, laying the foundation for the public's understanding of local religious practices. In 2021, the exhibition "The Circuit of Folk Beliefs" focused on the "relationship." It approaches faith from diverse perspective, spanning from traditional to contemporary viewpoints. When people invest their passion, and place their spiritual devotion into their beliefs, it encompasses views on life and death as well as perspectives on daily existence. In 2022, the exhibition "Ghosts and Hells: The underworld in Asian art" initiated a "dialogue" between local and international contexts, blending museum material culture with contemporary art, and discussing Asian religious cultures from diverse perspectives.

From "index" to "relationship," and further to "dialogue," the art museum has become a "site" where local religious art and culture intersect. This article aims to explore how the TAM utilizes "exhibitions" to organize and narrate artistic expressions spanning different time periods, forms of creation, and artistic vocabularies. It also integrates regional characteristics and diverse interpretation methods, allowing audiences to see the radiance of Tainan's religious ecology expanding to the whole of Taiwan through these exhibitions, and fostering a platform for dialogue between the local and the international.

Keywords: art museum, exhibition, local, faith, art, site, multiple interpretation

臺南市美術館（以下簡稱「南美館」）自開館以來，從信仰人文底蘊深厚的臺南出發，以「展覽」探討在地信仰藝術文化。2020年「向眾神致敬－宮廟藝術展」作為「索引」，將在地匠師、藝術家之藝術表現與各式技法表露無遺，奠基大眾對於在地信仰面貌的了解。2021年「信仰迴路」著重於人與信仰的「關係」，投身及精神寄託之間，囊括著生死觀與生活觀，以傳統到當代之不同視角切入信仰。2022年「亞洲的地獄與幽魂」，展開了在地與國際「對話」，融合博物館物質文化與當代藝術，以及多元視點討論亞洲信仰文化。

從「索引」到「關係」，再到「對話」，美術館成為地方信仰藝術文化交織的「場域」。本文欲探討南美館如何運用「展覽」，將不同時空跨度、創作形式、各語彙之藝術表現組織與敘事，並融入地域特色與多元詮釋方法，讓觀眾從「展覽」看見臺南輻射至全臺灣信仰生態，更開啟在地與國際的對話平台。

關鍵字：美術館、展覽、在地、信仰、藝術、場域、多元詮釋

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Arts to School – The Case Study of Tainan Art Museum's Collaboration with Vicinal Elementary School **Arts to School 館校合作計畫—** **以臺南市美術館與社區小學合作彈性學習課程為例**

As a public institution with an educational purpose to connect with neighboring communities, Tainan Art Museum started the project "Arts to School" – a museum-school collaboration with vicinal elementary school from 2021 to design a 5-year alternative curriculum to foster the mutual sharing of art and educational resources and to facilitate the students' art-learning experiences through campus life.

With both parties involving, the curriculum features interdisciplinary practices linked to the museum's architecture, exhibitions, and collection, including both the museum and school as the educational venues. The curriculum also follows the Taiwan's Curriculum Guidelines of 12-year Basic Education to highlight core competencies and particular learning focuses, allowing students to cultivate aesthetic appreciation and diverse thinking.

This case will focus on the museum-school cooperative relationship established between the art museum and the school, analyzing students' experiences of participation in the course through case observation and in-depth interview, and illustrating the progressive modification of the curriculum-in-collaboration to discuss how it achieves an effective partnership.

Keywords: Museum Education, Museum-School Collaboration, Alternative Curriculum

臺南市美術館為發揮身為社會機構的教育責任、連結與所在社區的網絡關係，自 2021 年起執行「Arts to School 館校合作計畫」，與鄰近社區小學合作規劃為期五年的彈性學習課程，目的為促進館校雙方共享藝術與教育資源，並藉由校園藝術扎根提升學生於藝術領域的學習經驗。

本計畫課程由館校雙方共同規劃，連結美術館建築、展覽、典藏等跨領域課程，將美術館與學校皆納入學習場域，並同時對應十二年國教課綱對於核心素養與學習重點的發展取向，讓學生能建構藝術鑑賞與思考多元觀點的能力。

本文將探討美術館與學校之間所建立的館校合作關係，並透過個案觀察與深度訪談分析師生參與課程的經驗，以及闡述課程合作模式的修正歷程，如何達到相互支持的共利關係。

關鍵字：美術館教育、館校合作、彈性學習課程